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THE MAGIC LANTERN GAZETTE

Magic Lantern Society of United States and Canada

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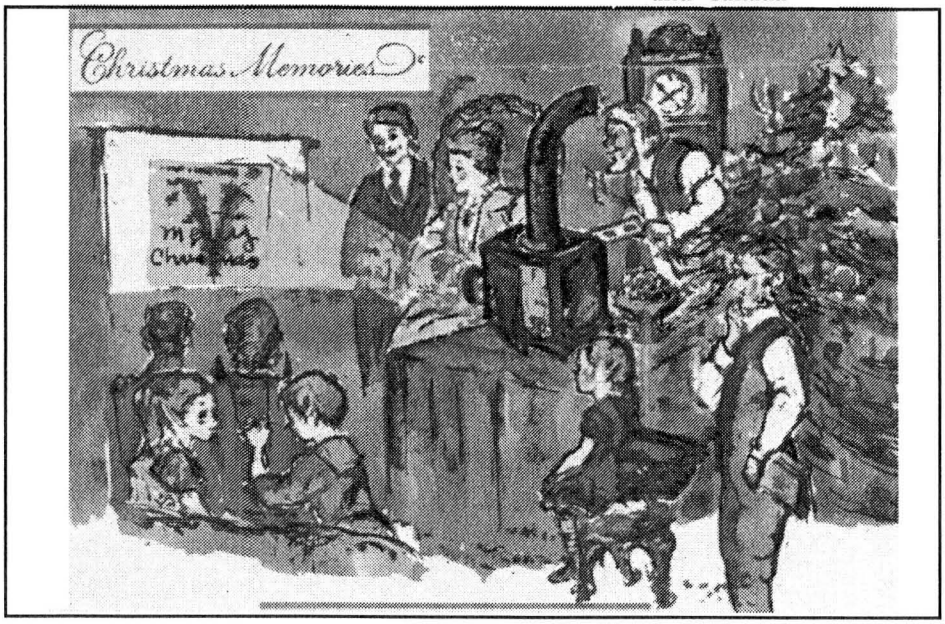


The Wonderful Magic Lantern

# HOLIDAY CARDS

by R.O. Bishop, Sr.

It is hardly surprising an occasional holiday card would concern itself with the magic lantern and or toys for this festive season. More common these days are the "Family Narrative" reports of the past year. Often these comprise Christmas letters or greetings with slide reproduction material attached. Last year several such productions, made possible by "desktop" publication were received. All were saved and appreciated.

During the decade of the 80s many society members were pleasured on receipt of cards copied by the Family Tree Company reproduced from the then Ripley collection of Illustrated Song Slides. (Ripley has since passed and the collection eventually found its way into the possession of Margaret and Nancy Bergh.)

Over the years there are those few cards which have become entrenched firmly in my memory, such as a holiday card received in the early 1980s from Ron and Olive Beaudien. Ron was and hopefully still is a Master Carver of wooden animals and birds. Especially noted are his wonderful carvings of eagles. The lovely card depicts, as one can see, a family scene at Christmas.

*continued page 2*

CLEVELAND

## 1998 CONVENTION

## July 19, 20 & 21, 1998

## Cleveland, Ohio

By now you should have received a letter from organizer, Larry Rakow, describing the venue and how to go about making necessary reservations. If not, contact him at:
Larry Rakow
1824 Wilton Rd.
Cleveland Heights, OH 44118
Home phone (216) 932-3084

Larry says the program is being drawn together. Hope to see you there.

INSIDE


- Origin of US and Canadian Magic Lantern Society
- Lantern Slide Lessons
- My Limelight Was A Lemon Part Five
- The Dutch Connection Part Two

## *Holiday Cards continued*

Leora Wood Wells Card

So enthralled was I with this card that I made a copy and sent it along to then member, Joseph Kloss of Tuscon, a talented artist and restorer of toy magic lanterns. Within a fortnight I received a further copy of the Hawthrone and Summerfield card in the mail. Kloss, consummate artist that he is, had further tinted in beautiful fashion the same card I had sent previously to him. He completely fooled me, I had supposed he had found a better quality production of "The Wonderful Magic Lantern."

For the 1996 holiday season Cor and Eddy Mastrigt renewed correspondence with this Old Projectionist and with their letter, enclosed a lovely card mounted in burl wood with a small lantern on top and the lanternist relaxed on the side.

Cor and Eddy Mastrigt card.

But best of all was the beautiful card from Leora Wood Wells, former (and original) editor of Society publications, received during Christmas week of 1985. Leora evidently purchased the card while visiting the Sanderausselling Deutches Museum located, I believe, in Spielzeug. Leora noted, "This card was almost worth the whole trip to Europe!" I must agree.

## NOTICE TO MEMBERS

**1998 Dues are Due**

a. Regular member (including spouse, sister, brother), $20.00
b. Additional members over 18 from same family, $5.00
c. Institutional members, $25.00
d. Commercial members, $25.00
e. Honorary life members, no dues

**Send to:**
Ralph Shape, Sec./Treas.
18611 48th Pl. So.
Seattle, WA 98188

## HOW THE MAGIC LANTERN SOCIETY OF THE U.S. & CANADA CAME TO BE

by Joe Koch

*From a presentation given at the San Diego Convention in June, 1996*

I have always been interested in history and have known that since the third grade. The teacher organized a history bee, much like a spelling bee. At the end I was the only person left standing. I can still remember the last question and answer. "Who was the person in Greek Mythology that had snakes for hair?" The answer, "Medusa." I was nine years old.

I was lucky to marry a girl like Alice who had a similar interest in history and genealogy. She has been a vital part of my life and, of course, of the founding of the Magic Lantern Society.

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3321 114th Street
Gig Harbor, WA 98332
Hm: 206-851-8566

**Officers**
President: Bob Hall
Vice President Homer Peabody
Secretary/Treasurer Ralph Shape
**Membership**
One Years Dues
Regular member $20
Institutional Member $25
Commercial Member $25

My family came from Switzerland. I'm a first generation U.S. citizen. Alice's family came from England in 1631. Only in America!!!

In 1968 I saw listed in the program schedule for the Washington State Historical Society, Tacoma branch, a "Magic Lantern Show" to be presented by one Bob Bishop (T.O.P). Bob is still with us and putting on shows.

Alice and I attended and found the show extremely interesting. I said to her that would be a nice hobby to get into.

We were not able to find any magic lantern material for a couple of years, but on a trip to London in 1970 we bought our first lantern in a box with slides. It was an Ernst Planck toy lantern, complete and ready to use. The shop we found it in was the "Dicken's Old Curiosity Shop" and the lantern cost fifteen pounds.

The following week we were in Brussels, Belgium. I bought some more toy slides at a flea market in the town square where the boy peeing into a fountain is located. It's a national symbol.

In 1971 I asked an antique dealer in Pacific Grove, California, if he knew of any slides available. He gave me the name of Fred Gee, living in Salinas, California. I called him and he said he was willing to sell his whole collection for $700. He had been putting on shows for years, but was getting too old to pack that weight around.

The collection included over 700 slides and a Sears Roebuck lantern. There were a lot of theater advertising slides, coming attraction slides, and theater service slides such as "Don't spit on the floor," "Ladies, please remove your hats," etc., some from the silent movie era.

Fred was an insurance adjuster and a lot of his work took him to old movie theaters. The advent of television ruined thousands of theaters financially and many of them sold out to the insurance companies (arson). Fred got into the habit of searching around the rafters and other small compartments in the projection booths and that is where he found many of the slides.

In Mr. Gee's collection I found a flyer, dated 1922, for a show by one Reverend Jeambey, a retired Methodist minister, living in Lincoln, Nebraska. The flyer advertised 25,000 slides in stock for lease, rent or sale. I wrote the good reverend hoping he might still be alive. In due time I got a letter from his ninety plus year old widow and she was willing to sell the remains of the collection for $500. The remains were in excess of 4,500 slides plus two functioning lanterns and some miscellaneous flyers. I had to pay $90 for the shipping of seventeen apple boxes of material, plus $10 for packing. Alice and I spent weeks going through the slides, savoring every box in full.

In 1972 the nation was gearing up for the 1976 Bicentennial and the State of Washington, King County, and the town in which I live, Auburn, were no exceptions. I was appointed chairman of the Bicentennial Committee for the City of Auburn by the Mayor. So began the Magic Lantern Shows Alice and I give. We have done 235 to date.

One of our early shows was for a group of Girl Scouts. After the show they all sat down to a "sit down" dinner and pushed us out the back door. That's when we established some rules. 1) If you eat, we eat. 2) If we go a long distance we get reimbursed for gas, tolls, eats, lodging, etc. I must say it has worked out very well. If you let them know up front there is never any disagreement. *We do not charge for shows themselves.*

That same year I talked to Bob Bishop about starting a national society. He said he had talked to Galen Biery in Bellingham, Washington, about it, but the conversation came to naught.

In 1977, Alice and I were in England again. We visited many antique shops and museums. We found two museums to be very interesting. The first day we went to the Bethnal Green Children's Toy Museum. They had a lot of toy type magic lanterns and slides. The slides were back lit on demand. The following day we went to the Pollacks Toy Museum on LaScala. They have a fantastic collection on three floors well worth seeing. It includes a magic lantern display. They also put on magic lantern shows for kids regularly.

I had a nice conversation with the director and he said that there was a magic lantern society in London and the president (chairman), couldn't recall his name, was the Headmaster at the Stanhope Institute. I called the institute and the operator connected me with Roy Morris (now deceased) who was one of the founders of the British Society. He said they were having a meeting the following Saturday and we were invited.

It was a delightful affair with presentations and an auction following. I spent eighteen pounds as I recall.

We left the next day for "Uncle Sugars" (U.S.). During the flight Alice and I were discussing the meeting, the programs we had seen, the lovely people, and all that fantastic material. At that moment we decided it was feasible to start a U.S. society. Oh, what to do?

We ran an ad in *Shutterbug*, a tabloid sized paper for camera buffs. We visited Alan Cotter in Santa Barbara, California, to purchase one of his books on U.S. camera collectors and got inclusion of the Society in his next book.

Ron Slaughter, a dealer in Amador, California, supplied a list of twelve or fourteen people to whom he had sold magic lantern materials. I sent each person a cover letter describing what we were trying to do and an application. One of these people sent a copy of my correspondence to Eaton Lothrop, photography writer for *Photography Magazine*. He wrote a column about it in the August, 1978 issue. That gave us national publicity which gleaned at least one hundred letters and thirty members, many of whom are still with us. We also had local television coverage, newspaper articles, and word of mouth. Doctor Sidney Malitz was our first member and was still with us until a couple of years ago.

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### *HOW THE MAGIC LANTERN SOCIETY OF THE U.S. & CANADA CAME TO BE continued*

The second year, 1979, was dues free because we had not mailed out any publications. At this time, I had $800 of my own front-end money in the project.

I had the good fortune to meet Leora Wood Wells via the *Photography Magazine* and she agreed to take on the editorship of the Magic Lantern Bulletin (now the Gazette) and we published the first issue in April, 1979. I owe her my eternal thanks.

In the Bulletin I broached the idea of a national convention and asked for volunteers. Two people responded, Ed Lennert from Rochester, New York, and Blanche Owen, Wichita, Kansas. Since the Eastman House was in Rochester and they were willing to cooperate, we chose Rochester, New York. Ed Lennert did an outstanding job of organizing the affair which came off very successfully. Forty-two people attended.

With Dick Balzer and Larry Rakow organizing the auction and Ed Lennert's work, the tone and format was pretty much set for future conventions. Except for some refinement it has remained the same.

At that point Alice and I felt the Society was off and running and so it has.

To see the crowd at the San Diego Convention was extremely gratifying, to say the least. With a fantastic array of programs and the format there was something for everybody—to educate, amuse, inform!!!

# TIME EXPOSURE

by Eaton S. Lothrop, Jr.

Reprint of article from *Popular Photography*, August, 1978

Attention, magic lantern buffs! Now there's a society just for you and your peer group.

This month I'm going to do a roundup of a variety of items: notices that I've received, information from readers, etc.—the kinds of things that really don't fit the single-topic column I usually write.

For example, earlier this year I received notice of the formation of The Magic Lantern Society of the United States and Canada. The letter said, "This society is being formed for persons with an interest in the Magic Lantern. It will be a means for us to communicate with one another. This is to be done through meetings, a quarterly newsletter, and the annual issuing of a list of members and their interests in the Magic Lantern." For more details, you Magic Lantern buffs should contact Joe Koch, 819 14th St. N.E., Auburn, WA 98002.

The magic lantern itself is really not a photographic item. Its origins actually predate photography by many years. But, because of its nature, it is considered to be ancillary to photography. According to *Introductory Course of Natural Philosophy* (a 19th-century name for physics), edited by W.G. Peck and published in 1863, when photography was then only fourteen years old, "The Magic Lantern is an apparatus for forming upon a screen enlarged images of objects painted on glass. It was invented about two hundred years ago, by Father Kircher, a German Jesuit."

If we consider the technology which can photographically put the magic lantern's images on glass (or film), or put the images in a series on film, we can see that the magic lantern was the forerunner of today's slide and motion-picture projectors. In fact, in the 1890s, photographic plates of a certain size, suitable for producing projection transparencies, were called "lanternslide plates."

Magic lanterns and slides for them were very popular items in the late 1800s, and the New York firm of T.H. McAllister was the first important dealer in them in America. That company's catalog from the early 1880s is currently available as a thirty-two page reprint. Besides magic lanterns and microscopes, it shows such other optical "toys" as the kaleidoscope, anamorphoscope, and zoetrope. This catalog and a chronology of the McAllister family business can be had by sending $2.50 to N.M. Graver, P.O. Box 18051, Rochester, NY 14618.

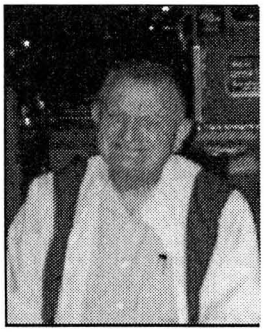
For those interested in such optical items as magic lanterns, stereo viewers, zoetropes, and other simple motion devices (thaumatrope, phenakistoscope, praxinoscope, etc.). I suggest two "ready-to-make" books which tell and show you how to construct such devices. *Photo and Scene Machines* and *Paper Movie Machines* (see "Critical Focus," *Popular Photography*, Dec. 1975), both by Budd Wentz, are published by the Troubador Press (385 Freemont, San Francisco, CA 94105). Each costs $2.50, contains hours of fun, and if not available through your local book or toy store, can probably be gotten from the publisher.

# WHERE ARE THEY NOW?

by Bob and Sue Hall

As a follow-up to Joe's history of the society, we thought an update on past presidents would be of interest. Each past president was asked questions about their present activities in their personal and "collecting" life and to comment on the society. Here are their responses:

1. Joe Koch, president 1978 to 1984. Joe is a retired Naval officer who lives with his wife, Alice, in Auburn, Washington. Nowadays most of Joe's time is spent visiting his children, doing historical research for local societies and government agencies, and working on a book giving the history of the Swiss in the State of Washington. This will be Joe's third publication and after four years of research he is ready to begin winowing down material to prepare for actual writing.



Joe Koch

Alice Koch

As a collector Joe is interested in anything optical, preferably moving. In addition to magic lanterns, he has collections of stereoscopes, viewmaters, tru-view viewers, movie machines, and the cards, slides, views, etc. that go in them.

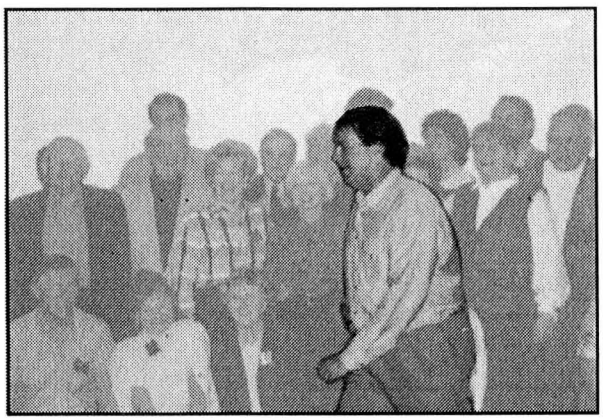
Of course Joe's greatest contribution as president was that he founded the society. But in addition, under his leadership aims for the society were developed and most were achieved to one degree or another. These included developing a list of slide makers and manufacturers and the locations of major collections of slides in the United States and Canada. Much work has been done on these objectives with some of it published in past society publications but these remain two areas needing further research. Any volunteers?

The first convention was in 1981 in Rochester, New York. With some help from Joe and others, Ed Lennert organized that convention including developing a format which is still followed today.

As to the future Joe hopes for more of the same. Members come and members go. Those who go are somewhat of a concern. What needs do they have that are not being met? Additional effort in that direction would be helpful.

Joe's greatest prize in his collection is not a recent acquisition. It is his wife of 55 years, Alice. Without her help and shared interest, collecting would not have been nearly as satisfying or enjoyable as it has been.

2. As president of his own company, Dick Balzar and Associates, Dick spends a great deal of time "traveling the globe." He is a consultant who helps companies organize change in a positive direction as they grow and develop. Most recently he has been to Caracus, Hong Kong, and London and will next be headed for Bachun, Istanbul.



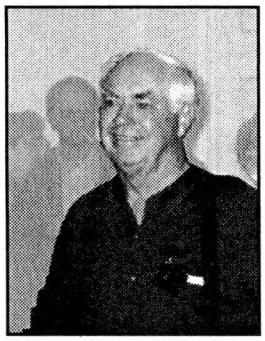
Dick Balzar

Dick's collecting interests are presently in the areas of optical toys and related "paper ephemera." Recent finds include a German book, circa 1860, with moveable pictures and a peep show; some thaumatropes of unknown origin probably from the 1840s; and a wonderful German cup and saucer from 1750 with a handpainted image of a woman holding a magic lantern.

As president from 1984 to 1989, watching the society grow and prosper and being connected with the editors who put out the journal at the time was particularly satisfying for Dick. When asked about the future direction of the society he said he thought Bob Hall should be president forever. Isn't he cute!!!

3. Jack Judson, president 1989 to 1996, is a retired manager for an international insurance company. His days are divided between spending time with his lovely wife, Lindy, maintaining and expanding The Magic Lantern Castle, and traveling in search of additions for his collection.

Jack has recently added a library on the back of his building and will be adding an auditorium in the near future. He is continually expanding his collection and one wonders when he will run out of display space and need to add another room for that. The Castle is open to all members by appointment for viewing and Jack generously allows all interested parties the use of his library for research purposes.



Jack Judson

*continued page 6*

*Where are they now continued*

The focus of Jack's collection is only on magic lanterns—any and all aspects of this medium and its history. He looks for books, catalogs, illustrations, literary references, slides, lanterns, etc., etc., etc., that pertain to magic lanterns to add to his collection. If it doesn't project an image, it doesn't fit.

His most recent prize was an American Triunial made by the A.T. Thompson Company of Boston, Massachusetts. It is from the 1890s and according to Jack's catalog, was probably called the Boston Ideal Triple. Although in need of some cleaning, it will be a beautiful show piece with its nickel body covered with engraved designs. The lantern is in three pieces contained in two oak cases (one for a stand for projecting) and has several lenses and the original limelight apparatus including the hoses.

Publicity for the society was a focus of Jack's tenure and our name was included in many antique guides and the Library of Congress. Jack also wrote and had adopted by members our constitution and by-laws, and is proud of proposing John Ripley and Joe and Alice Koch for life membership in the society in recognition of their contributions to the field of the magic lantern.

Jack feels all members have a responsibility to promote the magic lantern and educate others as to its impact on all phases of past society. Meanwhile he thinks we should "collect and share and have a hell of a good time doing it!"

# MY LIMELIGHT WAS A LEMON
## Part 5
### by Henry Clark

It says on my Magic Lantern Society membership card that I have been a member since 1988. (Well, no. Actually, that's my American Express card. Why the American Express Company should care about the date when I joined the Magic Lantern Society is beyond me. It's bad enough that under my American Express membership date they have started embossing the words, "In Arrears Since 1994." And the guy pictured on the card, wearing the helmet, has been depicted as frowning since 1995.) By the time I became a member of the Magic Lantern Society, whenever it was, I had already acquired from my lantern show audiences (members of which tend to stare at the wrong walls during my presentations, as if, at any moment, they expect something entertaining to happen along the sides of the theater) and from my boss (whom, I suspect, is the reincarnation of John Wilkes Booth, having once stepped off the curb in front of me to be narrowly missed by a speeding Lincoln) a reputation for going off on tangents.

Undeserved, I feel.

But the patter I deliver when projecting lantern slides does tend to be a bit discursive. This is a defense mechanism born of the days when I had very few slides to project and had to stretch the running times of my shows any way I could. (Not only did I have very few slides, but the conditions of those I did possess cried out for them to be used not as lantern slides, but as cocktail coasters. There was one, a rackwork slide "Demonstrating the Rotundity of the Earth" that was missing gear teeth and demonstrated that the earth revolves, grinds to a halt, and then starts to revolve in the opposite direction. But I digress.)

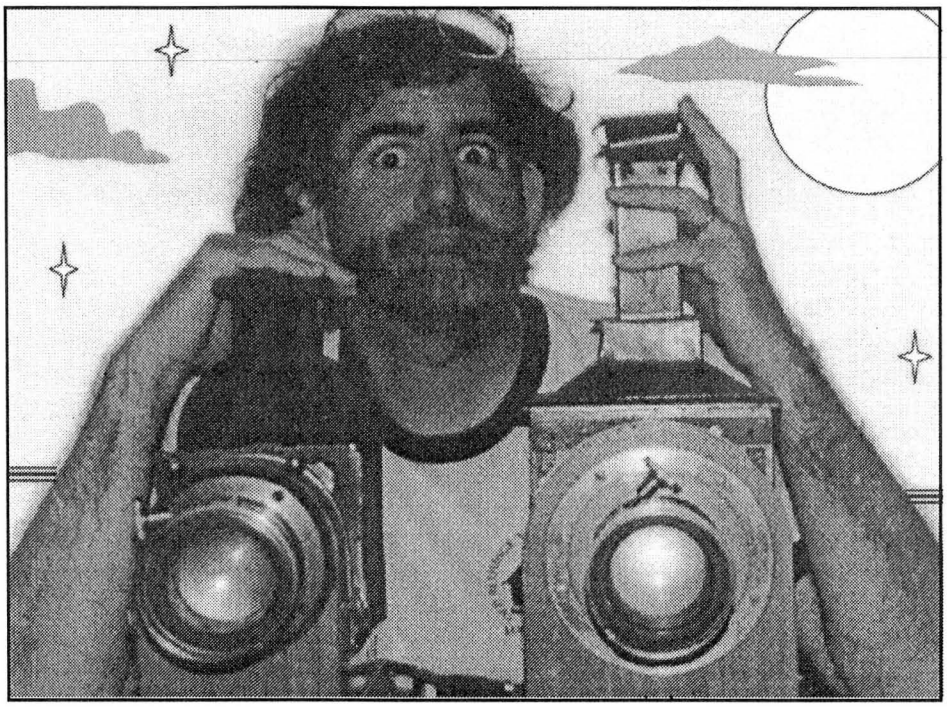
Perhaps the thing that grated most, in my pre-Society membership days, was not the number of slides available to me, nor their condition, but the fact that the lantern with which I had to project them was not a triunial, or even or biunial, but a uniunial.

I could not overlay one projected image on another and fade winter into spring, call forth a storm on a calm sea, or cause a monkey holding a woman's wig to suddenly appear on Abraham Lincoln's shoulder.

I could not do dissolving views.

I, of course, tried little tricks to compensate. Eager to project a recently acquired set of two slides, one showing the Halls of Montuzuma, the other the Shores of Virginia Beach (which, in the hands of a bald-faced liar, could readily become the Shores of Tripoli) I projected first the one slide, then said to my audience, "Everybody close your eyes!" and pulled that slide out, put the second one in, and told everybody they could look now. (There were gasps of disappointment.)

There was one other trick I employed to create "dissolving views" with a uniunial, although the few times I did it, I did it unintentionally. I would sometimes project an image, and then do such a long dissertation on it, going off on so many tangents, that the light from the zillion-watt bulb I used as my illuminant would cause chemically unstable pigments in the slide to either fade or change color. (This has the advantage over the more traditional multiple-slide dissolving views in that the image, as it changes, always stays perfectly aligned with itself.) Thus, in a completely unexpected "Coming Out of the Closet" sequence, did the Union-blue uniform of General Ulysses S. Grant once turn a stunning pink.



Henry Clark

All this changed when I attended my first Magic Lantern Society convention. (I don't mean the pink uniform turned blue again. I mean my approach to dissolving views became forever altered. But again I digress.)

I experienced no fewer than four revelations upon my attendance at the 1994 Lantern Society convention in Niantic, Connecticut.

**Revelation #1**: In mid-conversation, it is not unknown for past society chairman Richard Balzer to look at his watch, announce, "Excuse me, I have to go to Singapore," and leave. (After a long enough period of time has elapsed, it becomes apparent that "Singapore" really is Singapore, and not a euphemism for the men's room. I refresh my drink and go looking for somebody else to talk to.)

**Revelation #2**: There are some astounding shows being performed by Society members. Terry Borton's show, in particular, is so good, it's depressing. (Now there's a quote that will never appear in the American Magic Lantern Theater brochure.) Depressing, of course, only to those amateurs among us given to foisting slides of Virginia Beach off on audiences as the shores of Tripoli. Otherwise, Terry's shows are not only breath-taking displays of pristine vintage slides but exhilarating examples of live audience-participation theater. Here's a guy who, apparently, tucks a triunial under one arm, a box of 200 mint-condition Joseph Boggs Beale slides under the other, and strides across the country in seven league boots, performing shows in some of the nation's most interesting venues. (Some day I really must deliver a paper to the society on Bovine Joke Jiggs, the artist responsible for most of the slides in my collection, and the only known tinter of magic lantern slides to be color-blind from birth. Beale's accomplishment in creating original art for slides is somewhat less impressive in comparison, especially when one realizes both of Beale's thumbs were intact.)

**Revelation #3**: Joe Koch is a prince. The Society's founder is the reason I can now do real honest-to-goodness dissolving views, instead of using a laser-pointer and announcing, "And then, just before the battle, General Custer developed a zit!" It was Joe Koch who waved the reserve on a magic lantern he had entered in the convention's auction, and enabled me to acquire it for a wonderfully reasonable price. The lantern was not exactly a twin to the Sciopticon I had acquired a few years before from Dick Balzer, just as he was leaving for Okinawa, but the heavy-weight Darlot lens on it looked like a match to me. When I got my newly acquired lantern back to Long Island, and set it up side-by-side with the Sciopticon, their focal lengths proved to be identical, and I could now superimpose same-size images one atop the other. (All right, so the condenser in Joe Koch's lantern was more powerful than the one in the Sciopticon, and one image is always more intense than the other. Most of the people in my audiences are looking at the wrong wall, anyway.) I am forever indebted to Joe Koch for enabling me to enter the wonderful world of biunial projection. I also wish to apologize to him again for, upon first meeting him, pronouncing his last name as though it was similar to that of a former mayor of New York. (It's pronounced "Cook." How I could ever have thought it was "LaGuardia" is one of life's more bizarre mysteries.)

**Revelation #4**: Bob and Sue Hall, through diligence and perseverance, have amassed a collection of Incredibly Boring Slides. Because of their example, I have become much less critical of my own collection of Jiggs-tinted slides depicting Masonic Lodge Furniture. In fact, I sleep better at night knowing that, should I ever decide to sell some of my duplicate copies of the Masonic Lodge Footstool, I will be able to find at least two buyers.

It's a wonderful Society to be a member of.

**Nest Issue**: *The Editors Deliberately Put in Numerous Embarrassing Typos To Make the Writer Look Even Sillier Than He Actually Is.*

# THE PRESIDENT'S VIEW

Sue and I just returned from a trip to Denver, Colorado, to see grandchild number four (three year old boy) and grandchild number seven (seven month old girl we hadn't seen before) and, incidentally, their parents. For those of you who are dying to know we now have an eighth grandchild, a seven week old boy.

Anyway, when we travel we stop at many, many antique stores, flea markets, thrift stores, junque shops, junk shops, etc. The same was true going to Denver through Washington, Idaho, Montana, Wyoming and Northern Colorado and returning through Southern Colorado, New Mexico, Arizona, Nevada, California and Oregon.

We saw very little magic lantern material and what we did see was in poor condition and/or generally ridiculously priced. I feel that is partially due to the Christie and Sotherby auctions and some of the listings in antique pricing guides. (However, some guides are quite realistic with prices.)

One "find" that comes immediately to mind was an asking price of $850 for an Ernst Planck child's lantern in a shop in Taos, New Mexico. Another was a Hopalong Cassidy "coming attraction" slide for $85. I can't remember where because we were in shock and have erased it from our memory.

With this in mind, Sue and I are sponsoring a contest for members' participation. Send us a note telling about the most outrageous, unbelievable pricing of magic lantern materials, i.e. lanterns, slides, or ephemera you have seen. First prize will be ten incredible slides from our extensive collection of little interest views. Second prize will be fifteen slides, third prize will be twenty slides. Those of you who don't enter at all may receive a sizable shipment C.O.D.

Send your entries by January 31, 1998 to:
Bob and Sue Hall
3321 114th St. N.W.
Gig Harbor, WA 98332
Phone (253) 851-8566

I hope you have a wonderful holiday season and that 1998 is the year you find that once in a lifetime magic lantern bargain.

I'll talk to you again.

# THE FINAL SUCCESS DEPENDS ON FRANK ADVICE: LANTERN SLIDE LESSONS IN THE ST. LOUIS PUBLIC SCHOOLS

by Barbara Fleisher Zucker

In May 1990, F. Louis Soldan, Superintendent of the St. Louis Public Schools, proposed the Board of Education purchase lanterns, apparatus, and a large amount of slides, saying this would cost a thousand to twelve thousand dollars. A few months later a teacher was assigned to give lantern slide lessons using a plan to be drafted and at the Board's March 1901 meeting contracts were awarded to two St. Louis firms, Erker Brothers and the A.S. Aloe Company. From Erkers they purchased projection equipment and supplies plus services such as refilling the cylinders, the making of slides and negatives, and coloring slides. Aloe was awarded a three hundred dollar contract to supply lantern slides. (1)

Though other school systems used lantern slides by this time, the St. Louis Public Schools broke new ground in 1901 when it prepared a forty-two page catalog of lantern slide lessons, the first three pages were rationale and rules for their use, followed by a listing of over 2,000 slides organized into 73 lessons. This innovative publication was the work of Soldan who encouraged principals and teachers to engage in "frank advice" to achieve success. (2)

The 1901 catalog, the board proceedings, and other evidence leads me to conclude the slides purchased from Aloe were McAllisters. Aloe described their firm as manufacturers, importers, and jobbers of optical, photographic, and mathematical goods and they issued various catalogs including a 108 page *Magic Lantern Catalog*, n.d. [189?] and a 184 page *Photographic Catalog*, [189?] as two of their ten publications. (3) Aloe's bid was for lantern slides without any mention of producing them while Erkers did not identify itself as a jobber. Twenty-six of the forty-one extant slides have McAllister on the wooden mount and all were listed in *Lantern=Slide Lessons.* The schools might have purchased as many as two hundred, three inch color slides in the four inch by seven inch wooden mounts from Aloe but a tornado in 1927 tossed most of the photographic collection and other material onto the school grounds virtually eliminating verification. (4)

The forty-one McAllister slides that survived the tornado and later use, are primarily on historical subjects including a twenty slide "Life of Washington" set. Originally this lesson had twenty-eight slides based upon McAllister's twelve view, "Life of Washington," McAllister's eight "Additional [Washington] Views," and other slides added by the school system. (5)

According to the McAllister catalog a reading for their set of twelve was available but it is highly unlikely the schools used this script because their lesson included twenty-eight views. Also, Soldan wrote in his catalog introduction that well-known pictures like the "The Cherry Tree Incident" would have only titles and detailed how these slide lessons should be conducted without ever mentioning a script. [6]

These McAllister lantern slides were held by Audiovisual Services of the St. Louis Public Schools until the early 1990s and are now in the collection of the Missouri Historical Society. [7]

[1] *Printed Record of the Board of Education of the City of St. Louis* vol. 11, 11 April 1899 to 11 June 1901 (St. Louis: A.R. Fleming Printing Co., 1902) 8 May, 11 September, 9 October 1990, 12 February, 12 March 1901, pp 605, 762, 792, 950 and 960, 994-95 (hereafter cited as *Printed Record*).

[2] *St. Louis Public Schools, Lantern=Slide Lessons* n.d. [1901], 42 pages. Soldan wrote on page 3: "The final success of this work depends on the generous assistance given to it by the principals and teachers of the Public Schools and its gradual perfection, on the frank advice as to the arrangement and presentation of the lessons."

[3] Though several Aloe catalogs have been examined, no copies of the *Magic Lantern Catalog* or the *Photographic Catalog* have been located.

[4] *Printed Record*, 12 March 1901, pp 994-95 indicates that Erkers would make lantern slides as follows: 25 cents each for plain slides and negative; 15 cents each for plain slides without negative; 35 cents each for coloring slides. "Old Educational Museum Abandoned After Tornado." *St. Louis Globe-Democrat,* 16 October 1927, p. B7.

[5] "Life Of Washington," Lesson 68, *St. Louis Public Schools, Lantern=Slide Lessons*, p 39; Xerox of p 80 from the 1898 catalog of T.H. McAllister, Manufacturing Optician, New York, furnished to the author by George Eastman House. The slides were circulated from the superintendent's office until the schools established the St. Louis Educational Museum in 1905 and then it assumed responsibility for them.

[6] At our 1996 meeting in San Diego I purchased this long sought after "The Life of Washington" script.

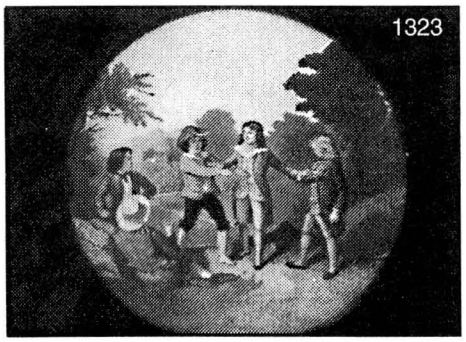
[7] From 1905 until 1943 Audiovisual Services was called the St. Louis Educational Museum, the first department of visual (later audiovisual) education in a public school system. Recently the museum's curator, Amelia Meissner, was described as "the mother of the audiovisual movement" by Anthony Slide in his *Before Video: A History of the Non-Theatrical Film.* Contributions to the Study of Mass Media and Communication, Number 35 (New York: Greenwood Press, 1992), p 62. "MHS Receives Innovative Teaching Collection," Focus 2, no. 6 (November/December 1992): 18

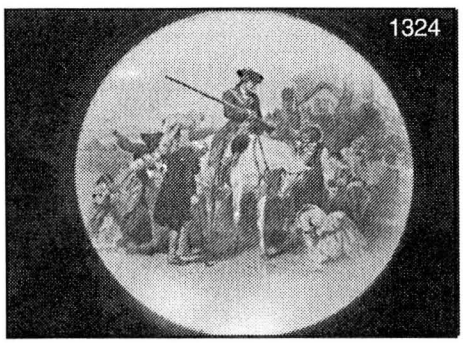
*From St. Louis Public Schools Lantern=Slide Lessons:*

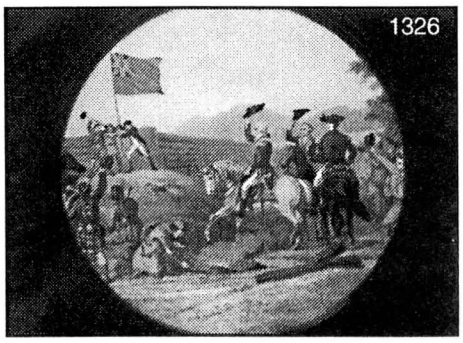
## LESSON LXVIII
## LIFE OF WASHINGTON

*61. Portrait of Washington by Stuart.
1322. The Cherry Tree incident.
1323. Young Washington as a Peacemaker.
1324. People of Winchester Appealing to Washington.
1325. Washington as a Surveyor. Setting Up His Instruments. Assistants. Forest.
1326. Washington at Fort Du Quesne. Salutes British Flag. English Troops. Highlander.
1327. Courtship of Washington. Mrs. Curtis and Her Children.
1328. Marriage of Washington.
1329. Washington on His Way to the First Congress.
1330. Washington Taking Command of the Army. Pine Tree Flag and Bunker Hill Flag Carried by Troops.
1333. Washington's Prayer at Valley Forge. Officers Around Fire in Distance. Snow on Ground. 1777.
1332. Washington and Congress at Valley Forge.

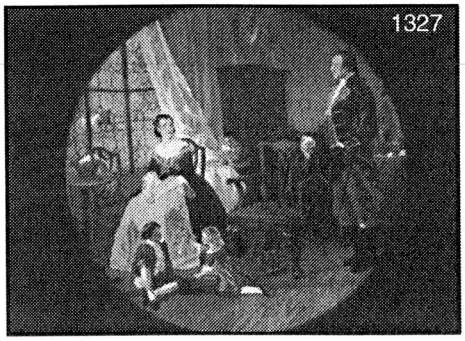
*continued page 10*



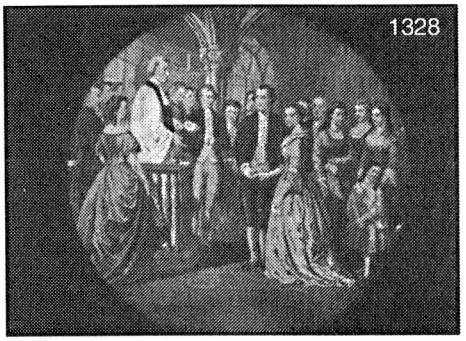





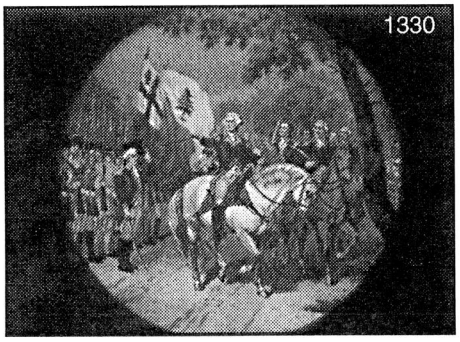
## *Life of Washington continued*

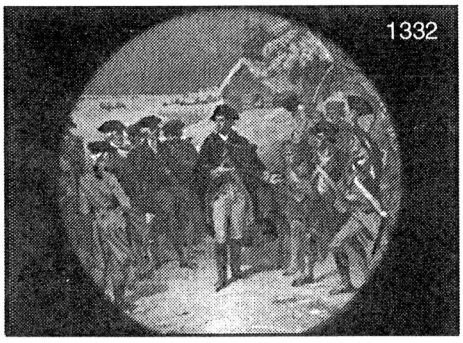


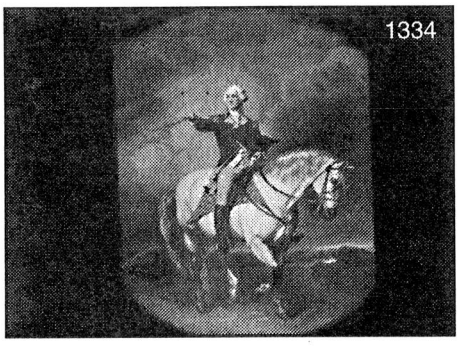

*SS2. Washington's Headquarters. Valley Forge, Pa. Exterior.
1334. Washington as Commander-in-Chief of Continental Army General's Costume. White Horse.
1335. Bringing the News of the Surrender of Cornwallis. Night. People Aroused by Messenger. All Classes Represented. 1781.
1336. Washington Entering New York at head of His Army.
1338. Washington and His Generals.
1337. Washington Taking Leave of His Generals at New York. Washington in Boat Waves His Hat to Generals on Pier.
*1339. The Inauguration of Washington, New York City.
1340. Washington's Last Interview with His Mother.
*479. Washington's Mansion From the Gate. Mt. Vernon, Va.
*481. Old Pohick Church, Mt. Vernon, Va. Where Washington Worshipped.
1341. Lafayette at Mt. Vernon, 1782. View on Veranda. The Potomac in the Distance.
1342. Lady Washington's Reception. Brilliant Costumes. Powdered Hair.
1343. Last Moments of Washington. Small Upper Room at Mt. Vernon.
*480. Tomb of Washington. The Sarcophagus, Mt. Washington, Va.
*483. Portraits of George and Martha Washington.

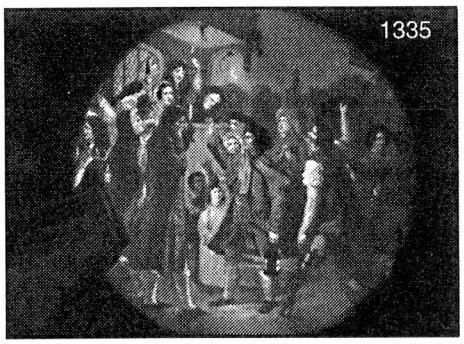


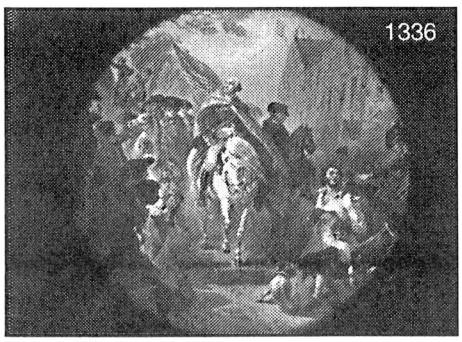

*Missing from current collection.

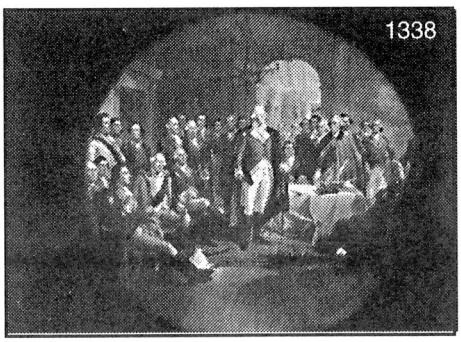


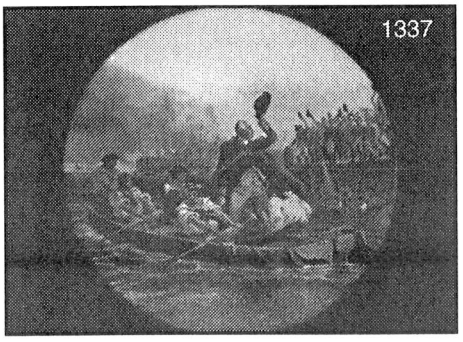


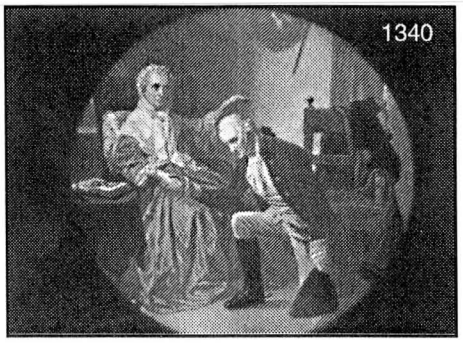



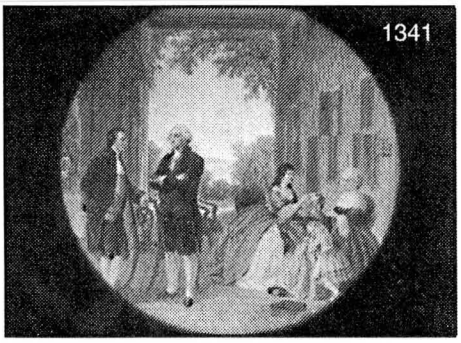



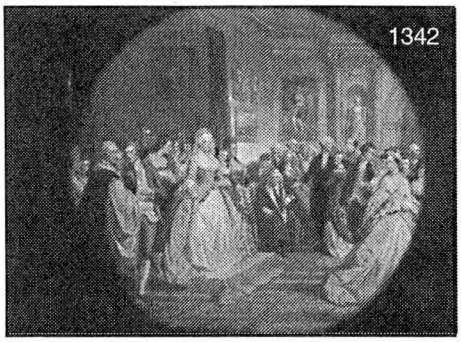



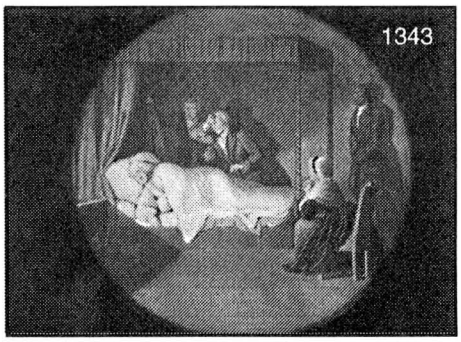



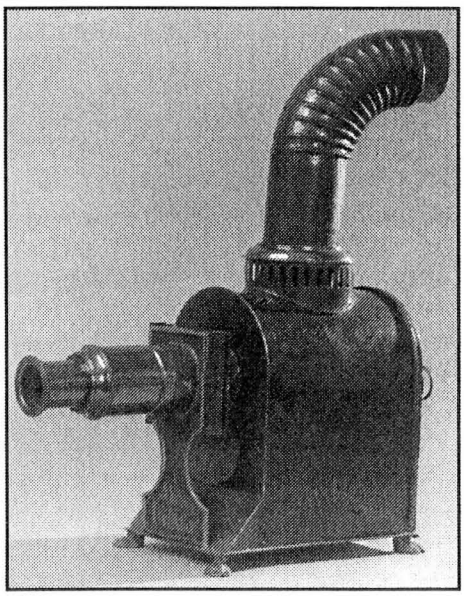
*Life of Washington continued*



Aloe projector

Photos courtesy Audiovisual Services, St. Louis Public Schools, St. Louis, MO

# LIFE ON THE ROAD WITH THE AMERICAN MAGIC LANTERN THEATER

by Terry Borton

Wax and Wayne—Magic Lantern Superstars

I imagine it was the same in the old days; life on the road has its moments.

Newark, New Jersey. Newark Airport. The pits. We're on our way to Charleston, South Carolina, for a performance of our Halloween Show at the Sottile Theatre, a magnificent restored hall in the center of town. Our new co-stars, Wax and Wayne, are with us.

Wax and Wayne are two triops, little water-bugs about a half-inch long, who travel in a thermos bottle. When I was a child I saw a drawing of a magic-lantern projecting bugs on the wall. I've wanted to try it ever since, and our Halloween Show seemed like the perfect occasion. I bought a kit to grow the triops—strange looking creatures with three eyes that have existed since before the time of the dinosaurs—and after several false starts, I've succeeded in raising our two acrobats.

Back to the Airport. We always cause a scene when we go through security, because we carry the lantern lenses and the slides with us, and the X-ray machines go nuts. The security man is methodically going through the lens case, which also contains Wax and Wayne's thermos.

"What's this?" he demands.

"Bugs," says I.

"Nah, man. For real."

"For real bugs," says I. I unscrew the top of the jar. Wax and Wayne live in a foul smelling brown brew of their own making. You can't see a thing down there. "We carry bugs in here. Big bugs. Live ones."

"There's no bugs in there."

"Sure there are." I say. "Just stick your finger in."

"CLOSE THAT THING UP, MAN!" And we're through security.

PostScript

Wax and Wayne did not perform well in Charleston. Wayne hid out of sight in the corner of the tank slide, and Wax had such a severe case of stage fright he took a dump in the middle of his act, right there on screen. I was so disconcerted by this that after the show I forgot them, and left their thermos backstage. The theater manager, an animal lover, very kindly rescued them, and set them free in a South Caroline puddle. They are now giving the South Carolina palmetto bugs competition.

PostScript Two

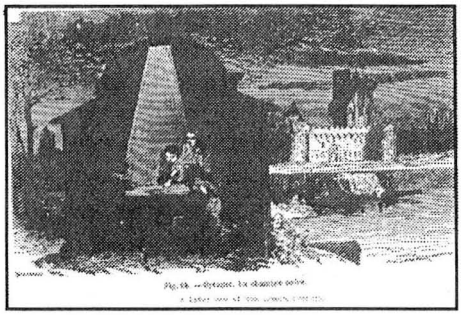
As an experiment to see how large I could grow triops, I tried another set, which I named See and Saw. Unfortunately, Saw, the biggest, ate See for Thanksgiving dinner, right in front of the assembled grandchildren. We called him "Saucy" after that.

# THE DUTCH CONNECTION

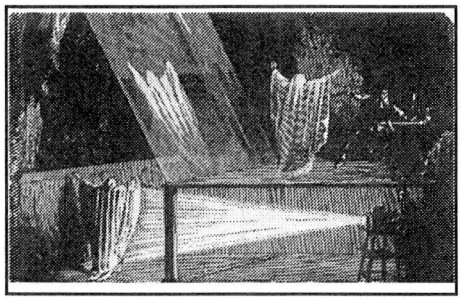
by Willem Tebra, deceased

## continued from last issue

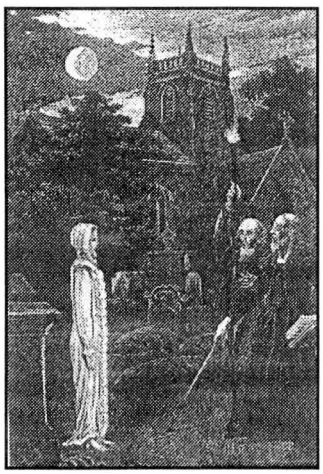
Until now I still hold your attention to the question of what anything has to do with the Dutch connection as written in the invitation. But you will soon discover. First an additional note about the Camera Obscura, A Dutchman, Gemma Frisius, who used the camera obscura for his astronomical work, had described it in 1545 in his book *De Radio Astronomico & Geometrico Liber*. His drawing was an early one of the camera obscura and rather primitive. Later there was also written evidence that in 1550 in Italy, Girola Gardano and in 1568 Daniel Barbano used a lens in their camera obscura.



In this slide and the rest I show you the later use of the Camera Obscura. You can see that with the sun as light source one can make nice performances.



Do you ever wonder about the performance of John Dee, who with Mr. Kelley arises ghosts from their graves? Dr. Dee must had known the camera obscura.



Cornelis Drebbel. In this lecture I would like to introduce, probably new to most of us, a new name: Cornelis Drebbel, see next slide.

He lived from 1572-1633. It was in the time of King James. Yes the man who encouraged in 1610 the publication of the well-beloved translation of the Bible. I show him in the next slide, because he is a part of the Dutch connection. But back to Drebbel.

After the Latin school Drebbel became a disciple of Hendrik Goltzius in Haarlem, a famous mapmaker and alchemist. In addition to mapmaking Drebbel learned something about instrument making and engineering. Goltzius also stimulates Drebbel's interest in physics. This means, besides mapmaking he built waterworks for instance such as the water fountains in Middelburg, a town in the Southwest of Holland. Furthermore he constructed a self-winding clock, a regulated furnace, a submarine, and some optical devices, such as microscopes. Around 1600 this kind of engineering was more the work of art than of technology, because the engineers of that time followed sometimes intuitive ways to reach their goals.

He wrote before 1604 a book *A Short Introduction to the Elements* as you may have probably noted from the slide. Over Drebbel himself one can write a book, so I shall try to concentrate myself to his optical enterprises. In the time he spent in Middelburg, he must have been acquainted with the opticians and lensgrinders named Janssen and Lipperhey and the crystal glass-furnace of van der Haghen, Middelburg was at that time for optics an important town. The first known telescope with a concave eyepiece and a convex front lens is made there in 1604 by Sacharias Janssen, a very important product in that time of wars and primitive navigation. Also microscopes with combined lenses were made and sold throughout Europe.

You know of course the story of Galileo Galilei, who bought one of these telescopes and discovered with it the moons of Jupiter and other astronomical facts and proved that Copernicus was right, the earth was a planet!

After Middelburg we see Drebbel had found patronage by King James I of England in 1608. A trip to London took then about eight days. Why should Drebbel go to England? It is not clear, but there is a possibility Drebbel was not of the taste of Simon Stevin, see next slide.

Stevin was an important man, a talented engineer who had educated Prince Maurits in mathematics and was high ranked in the army. Perhaps Drebbel was afraid of some difficulties.

One can see Drebbel as a talented mechanician, he could make what his eyes saw. On basis of his experiments in the court of King James he must have had also some talent for showmanship. In one of his stories he told about an optical performance, where he could transform himself into a tree or change his clothes. This kind of metamorphoses is possible with a camera obscura, as you have seen by the former slides. But really important is his correspondence to van Rietwyck and Huygens is his remark about an improvement of the "Lanterna Magica." He spelled it as a combination of French and Latin, but it was probably the first time a device was called by this name and it was coined by Drebbel when he was in England. Was it simply the question of pointing to an apparatus liking the magic lantern, the camera lucida or really a projecting device with his own light source? I do not know.

By our standards of today, we can easily distinguish between a magic lantern, a camera obscura and camera lucida. Of what I guess about the difficulties of that time to make a clear description of the apparatus used in some shows, I must say that all three are projection apparatus. As a light source they could have made use of the sun. The camera obscura and the camera lucida are aids to the painter and well known. Shadow-projection was already known in Turkey and it is probably used in a primitive form also in our countries in some performances. It is general practice to place the development of the shadow-shows in the 18th century, but I think the simple use of shades must have been known much earlier by our forefathers.

One of our friends in the history of the magic lantern, Mr. Harsdurffer, writes a book in 1636 about "shadow projection with lens" and what to think about that republication of Alhazen in 1572 *On the Shape of Darkness?* Beside backdating it is an indication that there is not so much detail in the picture of the image. Of course the transparent lantern paintings had yet to be discovered! And the historians of the cinema in their great wisdom have already allocated the Jesuit Andreas Tacquet to this invention in 1653. It is nice to jump through history, but the reality of those days stay dark. However, the only light source in the night was the use of candle, or a torch.

Interesting may be to note the use of relatively simple optics with lenses, handicapped by faults as spherical and chromatic aberration. The reason of chromatic aberration is, as you may know, discovered by Newton in 1672. But around 1600 one had discovered that both aberration was acceptable by lenses with a large focus. For projection this means a little deformed and strange coloured image on the screen, an extra factor to place projection in the magic atmosphere. If we look through a looking glass at the optics of those days, do you think one was able to draw a path of rays? Again a remarkable thing, it seems that a path of rays was known, but there were certainly no calculations done with them to design the lenses. This was introduced nearly 300 years later in 1891 by Steinheil and Voit.

Back to our subject. What kind of a man was Drebbel? There was done later some research on Drebbel, because one has to give him some place in the row of scientific important men. This research in 1922 by Jaeger concludes Drebbel was not scientifically important, because he had not introduced original ideas, but was valued as an important instrument maker. Furthermore he was according to description a gentle and civilized man, but had to work for his income. The general impression he made to me, was of a man who hid his secrets to the public.

Beside Drebbel, I have to introduce Constantin Huygens, the father of Christian Huygens, see next slide.

Constantin was a high placed man, he was secretary of Willem V. Oranje and a statesman in the next governments. In 1621 he was in London for consultation and met Drebbel. Both appreciated each other. Drebbel had told Constantin Huygens a lot about his shows and experiments. Why is Constantin Huygens so important in this story? Not only held the Huygens an archive, so we can trace some of their correspondence and notes, but it is certainly the link for the magic lantern between Drebbel and Christian Huygens. It is in this time a condensation point is reached and the magic lantern as a projection device is born. But through this connection it is even conceivable that the conception of the magic lantern had found a place in London!

There was another friendship born in London between Constantin and Francis Bacon.

*continued page 14*

## *The Dutch connection continued*

Bacon told Huygens about the Temple Salomon, a kind of upbringing in science and arts. Huygens had followed a lot of these ideas in the education of his family. But most important in the Dutch magic lantern connection is the library of the Huygens. In the Huygens notes there are some remarks about making a magic lantern. Constantin Huygens asked his son to make a magic lantern for making a show on the court of the French king. This means that he and Christian must know about such a lantern. Now it happened that Christian had built a projection lantern with a condensing lens and a compound lens system. Next slide gives you a vague idea of how Christian had described this Lanterne Magique to others in a letter.

Also this slide gives you an idea how Christian Huygens was thinking about the working of a magic lantern. However, this period of the magic lantern had been described by others in *The New Magic Lantern Journal of our Society*. So I come to the end of my mission and I hope you got an impression of how it was possible that the conception of the magic lantern found place.

## MEMBERS IN THE LIMELIGHT
# V.P. NAMED MR. SAN DIEGO

Dr. Homer Peabody, vice-president of the Magic Lantern Society of the United States and Canada, has a new title to add to the many he has earned in his illustrious lifetime. The San Diego Rotary Club has presented him with the award of "Mr. San Diego." California Governor Pete Wilson made the presentation August 21 at the Grand Ballroom in the U.S. Grant Hotel. "The fact that the governor would come down and make the presentation was just a real thrill," Homer said. The award is presented annually and the recipient is chosen by a committee of past Rotary presidents.

Homer earned the award for his diligent work and devotion to promoting the welfare of children. Recently he has been the principle mover in the development of the Barnes Junior Tennis Center which is now nearly fully operational, providing an opportunity for children, who would not otherwise have the chance to participate in tennis. He is now proposing the organization of a coordinating council which would be a consortium of youth groups in San Diego to share ideas, problems, and solutions.

The governor neglected to mention that we had already made Homer "Mr. San Diego" last year after his hosting of our convention there. The Society joins with the Rotarians in congratulating Homer and honoring him for his achievements.

## THERE'S NOBODY LIKE PEABODY: DOCTOR NAMED MR. SAN DIEGO

*from The San Diego Beacon*

Homer Peabody Jr., M.D., a longtime resident of Point Loma, was presented with the San Diego Rotary Club's "Mr. San Diego" award by Governor Pete Wilson on August 21 at the Grand Ballroom in the U.S. Grant Hotel. Peabody took the opportunity to present his ideas for what he calls a Coordinating Council.

Dr. Peabody feels honored that Governor Wilson, who is an honorary Rotary Club member, came to San Diego to present him with the award. "The fact that he would come down and make the presentation was just a real thrill," he said.

Another thrill for Peabody comes from what he does so well, promoting the welfare of children. The Coordinating Council he proposed would be a consortium of youth groups in San Diego to share ideas, problems and solutions. "The thing I am most interested in is trying to see that all organizations that deal with youth have an opportunity to work with each other," he said. "I feel very strongly that there is not enough interplay, interaction, between the youth groups."

He would like to see nationally recognized speakers come to address the cooperating groups. "You just have to get enough people interested to come to a meeting and start talking," he said.

Recently Peabody has strengthened his tennis ties as one of the movers and shakers for the Barnes Junior Tennis Center. In 1996 he received the United States

### *There's nobody like Peabody continued*

Tennis Association's Community Service Award, and he continues to promote tennis for the well-being of children. "We have found that people who are interested in sports will apply themselves a little more diligently to their responsibilities," he said. "They're a little more focused. Besides it keeps them off the street after school, in a better place to hang out."

He would like to see the expansion of after school programs to include other sports games and academic subjects manned by volunteers. "Let youngsters find a niche in which they can maybe excel or at least participate," he said.

Peabody attended Harvard as an undergraduate and Columbia Medical School, both on scholarship. He is a specialist in pulmonary diseases and still serves as the medical director of the Rees-Stealy Research Foundation. He also serves as an associate clinical professor of medicine at the University of California, San Diego. Over the last forty years, he has worked at hospitals throughout San Diego as well as on the board of both the American Group Practice Association and the American Medical Tennis Association.

In addition to the Rotary Club, Peabody has been involved with many other service organizations over the years as well. These include the San Diego County YMCA, San Diego Blood Bank, Polio Foundation, Committees for Human Rights at San Diego State University, Lung Association, Natural History Museum and San Diego Historical Society.

Subsequently, Peabody has been the recipient of a number of community service and civic awards. In 1995 he was named Humanitarian of the Year by the San Diego Boy Scouts Council; in 1994 the Children's Hospital awarded him as a "Champion for Children" and the San Diego Crime Stoppers named him "Blue Knight." He was the San Diego Medical Societies' Citizen of the Year in 1996, and in 1972, he was the California Thoracic Society's Physician of the year.

San Diego Rotary Club 33 is one of 28,000 Rotary Clubs in the world. Established in 1911, it has approximately 500 members and has given out 44 previous Mr. San Diego awards. The recipient is chosen annually by a committee of past Rotary presidents.

# BITS & PIECES

## Editors Overwhelmed!

Again we wish to thank you for all the material you have been sending us for publication. We don't want you to stop. However we do want you to know we have quite a back-log of material and want to recognize those contributors. Terry Borton, Lindsay Lambert, George C. Hall, Ray Gilbert, Damer Wadington, David and Mike Evans, Ernie Gehr, Robert Wilson, J.P. Jenks, Dick Wheeler, Bob Bishop, and Elgin Smith have submitted copy (some more than one piece). All these articles will be included sometime in the future but we don't want anyone to think their article had been lost or overlooked.

Our job every three months is to decide what to include in each issue. Our decisions may not be your decision but always remember you are free to voice your disapproval in the complaint box below and send it to us in the mail.

## Digital Light Processing

Submitted from H.B. Communications Inc. by Terry Borton

"The first products incorporating *the newest projection technology* have begun hitting the market. Developed by Texas Instruments, this technology is called Digital Light Processing (DLP). Texas Instruments has licensed the technology to a number of projector manufacturers, including nView, InFocus, Proxima, Electrohome, and Sony.

In simplified terms, DLP is based on TI's Digital Micromirror Device (DMD), essentially a RAM chip painted with microscopic aluminum mirrors that can be individually switched on or off to reflect light.

The DMD chip itself measures about 1 by 1.5 centimeters. The individual mirrors, each corresponding to one pixel, measure 16 by 16 microns, with a distance of only 1 micron separating one mirror from another. The light is generated by a high-intensity source, such as a metal halide bulb, located in close proximity to the mirrors. The first DLP projectors are priced competitively with middle of the road LCD projectors."

Will we all be fitting our show lanterns with this latest technology soon?

## Another Kloss Card

by TOP

Sometimes the most obvious is well-hidden from our sight. Writing an article about cards which featured Magic Lanterns and or lantern slides was giving me trouble. I wrote letters and made phone calls to former editors but to no avail. But by dint of heavy searching I did find the original imagery I was seeking and so was able to send the article to the *Gazette*. Of course the missing material was found in the last place that I looked. (From now on, if I can arrange it I will always look in the last place first!)

*continued page 16*

## *Another Kloss Card continued*

On this day, I raised my eyes and there on the mirror before me, three feet away, was a card, a homemade card, from Joseph Kloss, former member, from the year of 1982. Kloss was an award winning artist, restorer of toy magic lanterns, gifter of pencil sharpeners incorporated in pot metal projectors, and maker of pseudo lanterns so realistic they almost fooled the Great Djinn.

Kloss' unusual card with a hard to find "Good Afternoon" slide attached has been with me over fifteen years. It just may be possible that one day I'll use the "Good Afternoon" slide, but not yet.

## Minutes from the Northwest Corner

by Alice Koch for Judi Shape

The Northwest group of the Magic Lantern Society met at the home of Bob and Sue Hall on August 3, 1997 for our annual picnic in Gig Harbor. Present were the Kochs, the Potters, the Halls, and Larry Cederblom.

Sue passed around some literature: broadsides and pictures, a stanhope price guide purchased in England, and complimentary tickets for the upcoming antique show at the Puyallup Fairgrounds where they will have a booth.

Sue also passed out file cards used for renting slides by Reverend Jeamby. It happened that the Kochs had bought out this man's complete collection many years ago. It was suggested that Joe do an article on Reverend Jeamby of Lincoln, Nebraska for a future *Gazette*.

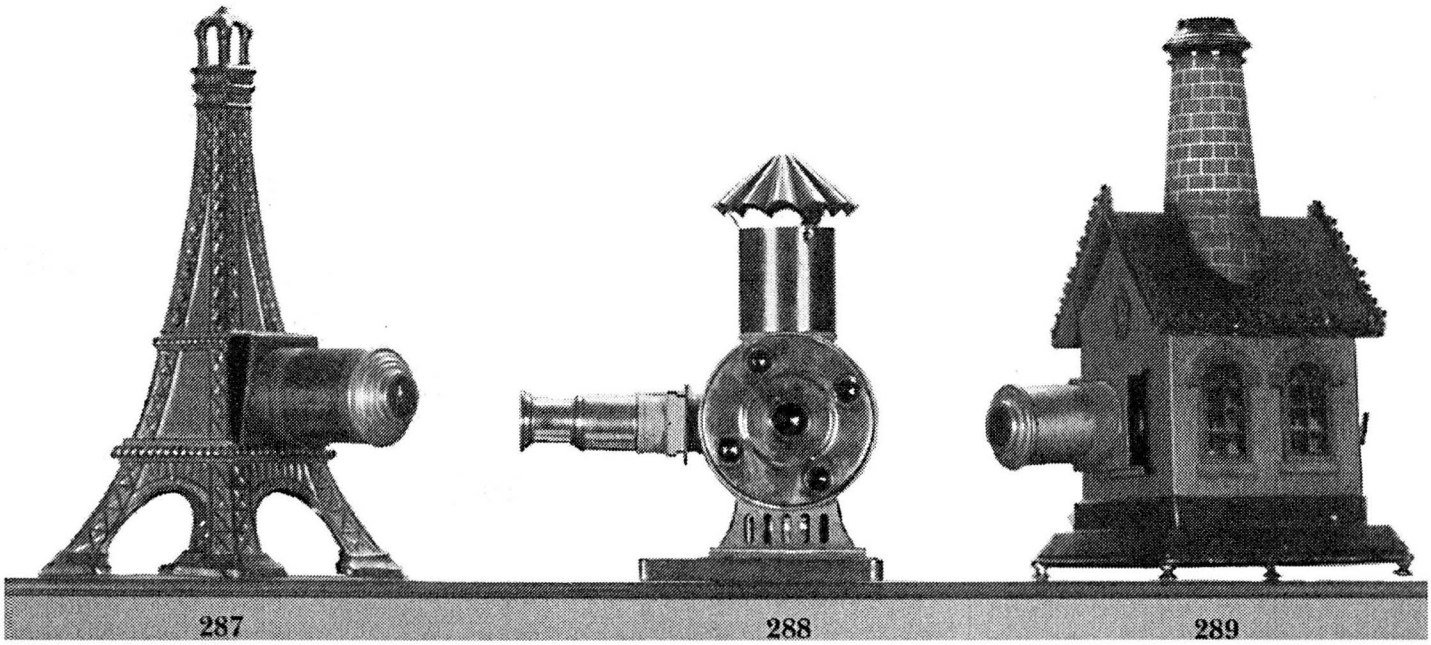
Larry shared a book on T*he Birth of Motion Pictures*, a small format book with some good information and pictures on Magic Lanterns. He bought it at Half-Price Books and the author is Emmanualle Tolet.

We had a lovely picnic outside in perfect weather and then went to the basement to view slides.

Bob showed a colorful set of "The Three Little Pigs" done in England for Walt Disney and purchased at auction during the June Magic Lantern Society Convention in London. In addition we tried to identify the year or place on some exposition slides but could not. We also saw two different sets of Olde Mother Hubbard with some verses missing so the group filled in with their own funny versions.

Clever, this group . . .

The next meeting will be held at Larry Cederblom's on November 30, 1997. Larry's traditional Halloween show was postponed for this year.



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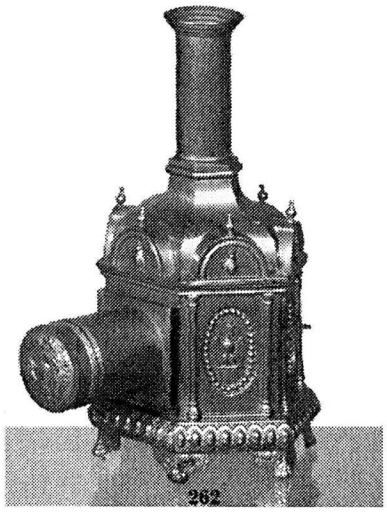
# SOTHEBY'S AUCTION

September 30, 1997, London. Sotheby's Auction House held an auction titled "Important Instruments of Science and Technology 1550-1950." There were 296 items in the auction. They ranged from microscopes, sundials, telescopes, sextants, sewing machines, typewriters, cameras and even a phrenology head. The last 85 items were magic lantern and slide related. The highest priced item was a sixteenth century polyhedral dial which sold for 309,600 pounds. The lowest priced item was a 1920's table burner which sold for 115 pounds. For the interest of members here are the prices realized on magic lantern related items. All prices are in British pounds and include the 15% buyers premium.

211. Ross 'Wheel of Life' Phenakistoscope Lantern slide (1871), 1,437 pounds
212. Interchangeable Chromotrope Slide set (1880), 402.
213. Wood mount Skeleton slipping slide (1860), 747.
214. Wood mount slip slide - clown and dragon (1860), 207.
215. Misc. wood mounts (30) 10 slips, 7 lever, 2 rat, 2 chromotrope, 943.
216. 12 mica overlay pictures (Indian figures), 345.
217. 9 wood mount static astronomical slides (1880), 747.
218. Wood mount lever slide-handstand figure (1861), 172.
219. Interchangeable panoramic slide-Lambeth Palace & Venetian Villa (1880), 172.
220. Wood mount slip slide-gardner being teased/with clown slide (cracked) (1860), 172.
221. Wood mount lever slide-dog stealing hams (1860), 276.
222. Wood mount lever slide-girl playing badminton (1850), 322.
223. Wood mount slip slide-Medusa (1860), 713.
224. 20 static wood mount C & W slides in case-world scenes (1880), 890.
225. 3 Carpenter & Westley Chromotropic slides (1880), 632.
226. 3 wood mount slides-2 panorama, 1 acrobatic monkey crank slide (1880), 576.
228. Wood mount slip slide-drunken clown falling into barrel (1863), 172.
229. Wood mount lever slide-peacock, brass plates, mica feathers (1860), 299.
230. Wood mount lever slide-dog & cat, seesaw effect (1860), 207.
231. Wood mount lever slide-2 mica blacksmith figures hammering anvil (1860), 1,012.
233. 2 wood mount-1 rackwork solar system-1 crank acrobatic brass monkey, 333.
234. Dissolve pulley slide-fire & firemen falling in (pulley wheel missing) (1880), 207.
235. Wood mount slip slide-witch by cauldron (1860), 207.
236. Wood mount slip slide-two devils (1860), 276.
237. Steel engraving of lanternist in frame (15 in. x 11 3/4 in.) (1880), 297.
238. Set of 8 anamorphic views with viewer (mid 19th century), 3,880.
240. Shadow theatre 'Seraphin des Enfants' (early 20th century), 690.
242. Pump action wood & brass mounted slide-figure holding different flags (1880), 181.
243. Reynauld Praxinoscope Theatre/mahogony case (1900), 1,150.
244. Reynauld Praxinoscope Theatre/wood case (1880), 1,437.
245. 3 peep views-Great Exhibition of 1851, Der Tunnel, busy port scene (1820-1850), 1,725.
248. Large wooden bodied Kaleidoscope (late 19th century), 805.
249. Metal body Kaleidoscope (late 19th century), 161.
250. Anschutz Zoetrope/10 picture strips, plus small tin zoetrope/4 picture strips, 2,415.
251. Steel engraving (23 1/2 x 21 3/4 in.) "The Tea Tax Tempest", 832.
252. Stereoscope-Richard Jules 'Le Taxiphote'-wood case-8 trays of slides, 632.
253. Bureau Peep Box-(49 1/2 in. x 26 1/2 in. x 19 in.) Italian (mid 18th century), 13,226.
254. Lantern-Aubert Lampascope (Hrabalek pg. 134) w/16 glass transfer slides, 460.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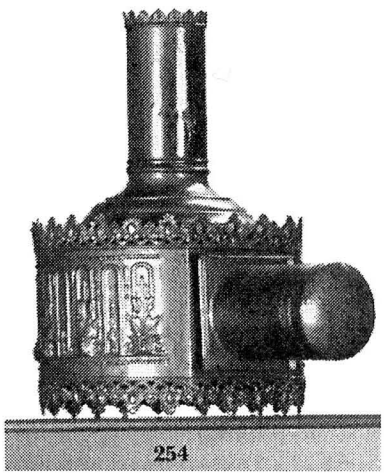
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*continued page 18*

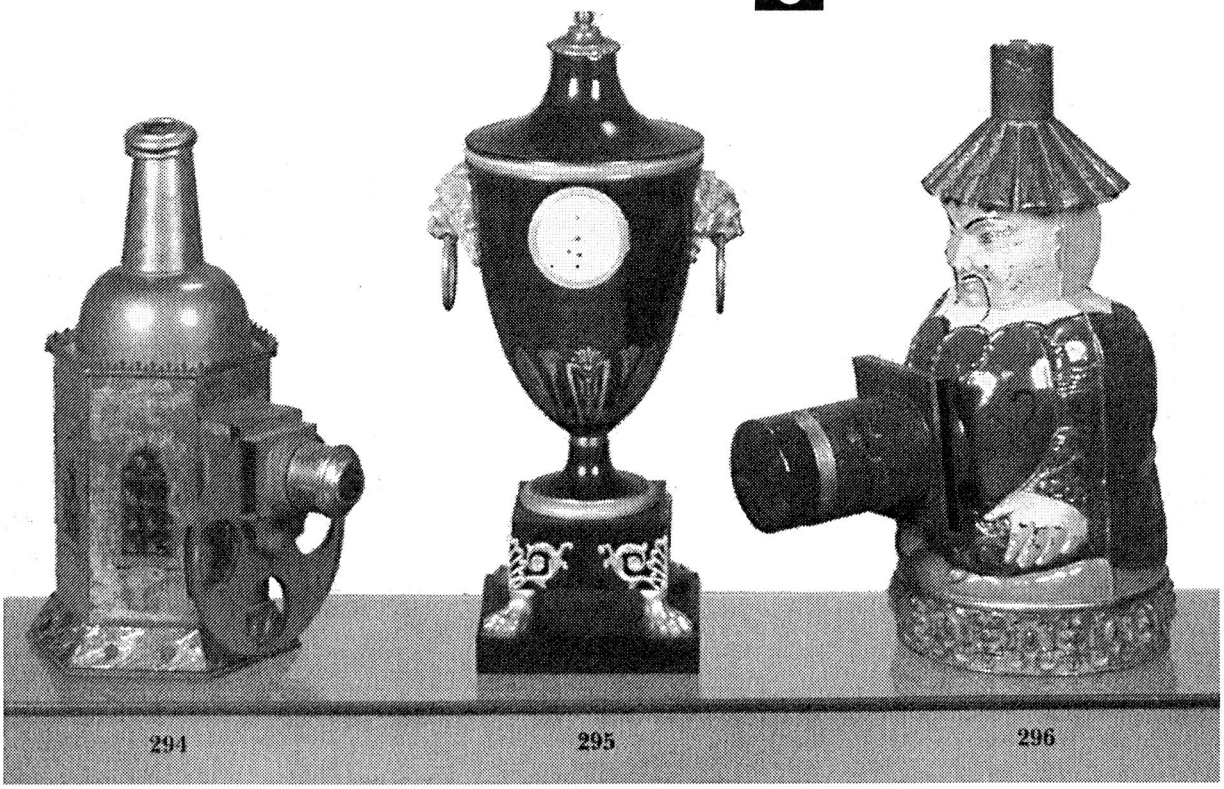
## *Southeby's Auction continued*

255. Lantern-Lapierre-square black painted metal body (16 1/2 in. high) (1870), 1,380.
260. Lantern-Aubert Buddha (18 in. high) (1870) (Hrabalek pg. 140), 6,900.
262. Lantern-Saint Sophia hexagonal (16 1/4 in. high) (1880), 2,127.
263. Table top Stereoscope w/46 tissue stereocards (late 19th century), 345.
267. Child's Cinescenic Toy (1920), 207.
268. Lantern-Jean Schoenner-black painted metal body with another small lantern, 460.
272. Children's Cinematographic toys-Bingoscope, kino movie, IPO, Disney, Star Wars, 322.
273. Ombrascope Shadow toy-w/22 cards in original box (late 29th century) (French), 632.
275. Lantern-Karl Muller metal body-(Hrabelek pg. 132) (20 in. high) (1880s), 460.
276. Lantern-Pettibone Bros. Revolving Disc-wheel with 9 circular slides (late 19th), 1,495.
279. Polyrama Panoptique Viewer-5 views (1860) (French), 253.
281. Child's Zoetrope w/little red riding hood (German-early 20th century), 230.
284. Misc. - boxes of slides-42 wood mount-12 slips-chromotropes (1890), 391.
286. Wood mount articulated lever slide-skull with 2 moveable wings (1860), 782.
289. Lantern-Carette building (Hrabalek pg. 136) (1895) (13 3/4 in. high), 4,600.
290. Lantern-Lapierre Chinoise (Hrabalek pg. 152) (1880) (14 1/2 in. high), 2,300.
291. Pedestal Stereoscope-mahogany veneered (50 1/2 in. high) 50 diapositives, 713.
294. Lantern-Carette Building-hexagonal w/circular wheel & 100 slides (1895), 805.
296. Lantern-Aubert Buddha-green missing lens cover illuminant, paint (1870), 2,300.

260

Some numbers are skipped. Either withdrawn or unsold. Most notable:
287. Aubert Eiffel Tower Lantern (H pg. 138) (estimated at 8,000 to 10,000 pounds)
292. Clock Face Lantern (est. 4,000 to 6,000)
295. Second Empire Clock Face Lantern (est. 6,000 to 8,000)
277. Carlo Ponti Megalethoscope (est. 4,000 to 6,000)
261. Lapierre Lampadophore Lantern (H pg. 187) (est. 600-900)

p.s. The phrenology head did not sell. Its estimated price was 600-800 pounds.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# WANT ADS

(No sell ads this time)

## Wanted:

**Item 1**. In Cleveland, at the 1984 convention I purchased a group of George Washington slides and with the slides was vol. 2 of the Life of Washington, published 1831, leather bound, 3 1/2 in. x 6 in., by Aaron Bancroft, D.D. I seek Vol. #1. (Joe Koch see below)

**Item 2**. At the 1987 Boston convention I purchased at auction "The Life of George Washington" 38 slides, metal bound, b/w 3 1/4 in. x 4 in., manufactured by the Holley Institute of Visual Instruction, Cincinnati, Ohio. I seek the "Reading" for said set of slides.

Joe Koch
2902 28th St. S.E.
Auburn, WA 98002
(206) 833-7784

**Item 3**. German cameras and stereo cameras. Will trade advertising, service, sing-a-long, etc., magic lantern slides for above cameras.

Manfred Schmidt
tel. (773) 631-5949
FAX (773) 631-2173

**Item 4**. We have a magic lantern, made in Germany, perhaps oil or kerosene operated, and possibly from late 1880s or early 1900s. We are interested in finding a buyer. It is from my late father-in-laws collection. If interested, or for more information and/or photos contact:

Jan Macleod
13107 Laneview Ct.
Herndon, VA 20171
(703) 648-9555

**Item 5**. I'm interested in early (pre 1920s) hand-cranked, 35mm projectors. If anyone out there has any of these that they're willing to part with, please write me. I'm also looking for spare lamphouses that were a part of these.

Thomas D. Geatz
4015 E. Bellaire
Fresno, CA 93726

## Editor Note:

Want and sell ads are free to society members.

WALT DISNEY'S WINNIE THE POOH
DRAGON SAYS THERE'S A NEW RENTAL STORE IN TOWN!
I THINK I'LL GO DOWN AND RENT A CURRENT RELEASE TO WATCH TONIGHT!
IT'S BEEN QUITE A WHILE SINCE I WATCHED ANYTHING NEW!
AFTER ALL, I'VE GOT ALL THAT EXPENSIVE HOME ENTERTAINMENT EQUIPMENT!
I MIGHT AS WELL USE IT!
WHAT'S A "MAGIC LANTERN"?
8/9

# THE MAGIC LANTERN SOCIETY OF THE UNITED STATES AND CANADA
# FINANCIAL REPORT - NOVEMBER 1, 1997

Submitted by Ralph Shape, Secretary/Treasurer

**Balance - December 31, 1996** - ... $4,319.96

**Income:**

Membership Dues
117 @ $20. - ..... $2,340.00
3 @ $25. - ..... $75.00
9 paid in 1996
1 Founder
Current membership 130
Total - $2,415.00

Bank Interest Income - ..... $58.61
Publications Sold - ..... $73.00
Advertisements Sold - ..... $10.00

**Total Income - $2,556.61**

**Expense:**

Gazette, 3 issues setup, print, mail + print Dec. 1996 catalog -.. $1,767.76
President's expenses; postage - ..... $144.25
Secretary/Treasurer expenses: Postage 1/1/97-5/1/97 - ..... $98.42
Directory: Setup, print, envelopes, mail - ..... $192.63
Postage, Labels, Copy 5/1/97-10/31/97 - ..... $84.13
Overpaid dues refund - ..... $20.00

**Total Expense - $2,307.19**

**Balance November 1, 1997 - ..... $4,569.38**
Held in checking account at Key Bank

This report issued November 1, 1997 in accordance with the by-laws. Dues for 1998 are payable January 1, 1998 and must be received by March 1, 1998. Please include any additions, corrections or deletions for the 1998 directory. Feel free to write your own entry and we will try to accommodate.

# 1998

## A Happy New Year

May you find the coming year so much worth while
that your mirror'll always greet you with a smile.

**January 1998**

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**February 1998**

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**March 1998**

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**April 1998**

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**May 1998**

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**June 1998**

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**July 1998**

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**August 1998**

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**September 1998**

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**October 1998**

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**November 1998**

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**December 1998**

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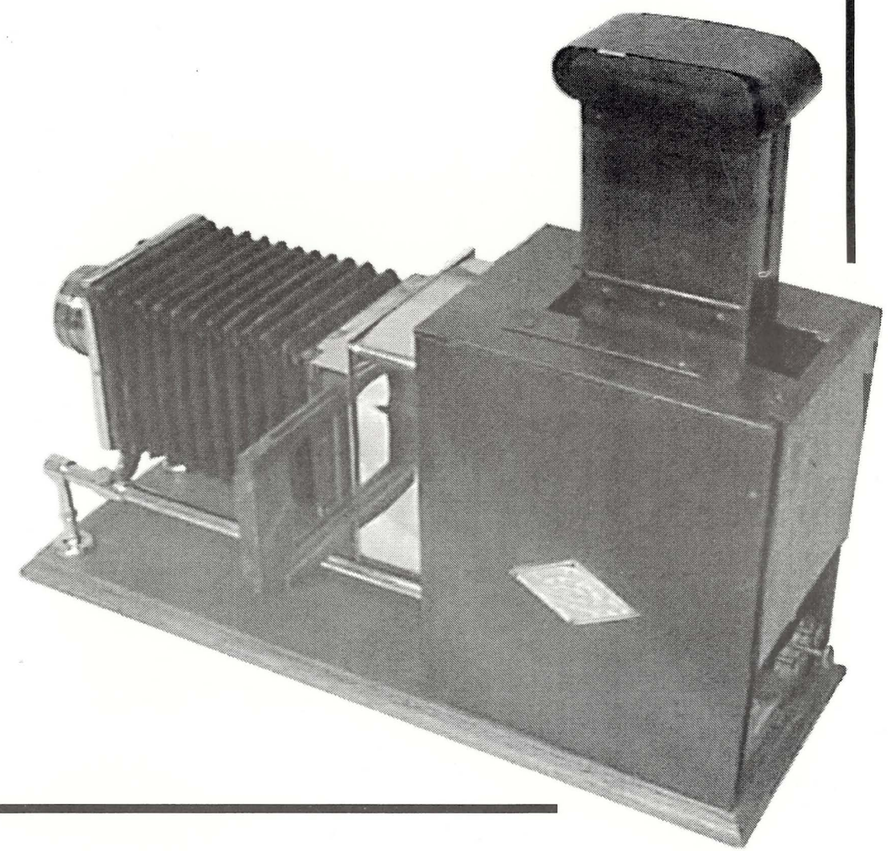

# 1998

## A Happy New Year

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**January 1998**

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**February 1998**

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**March 1998**

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**April 1998**

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**May 1998**

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**June 1998**

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**July 1998**

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**August 1998**

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**September 1998**

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**October 1998**

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**November 1998**

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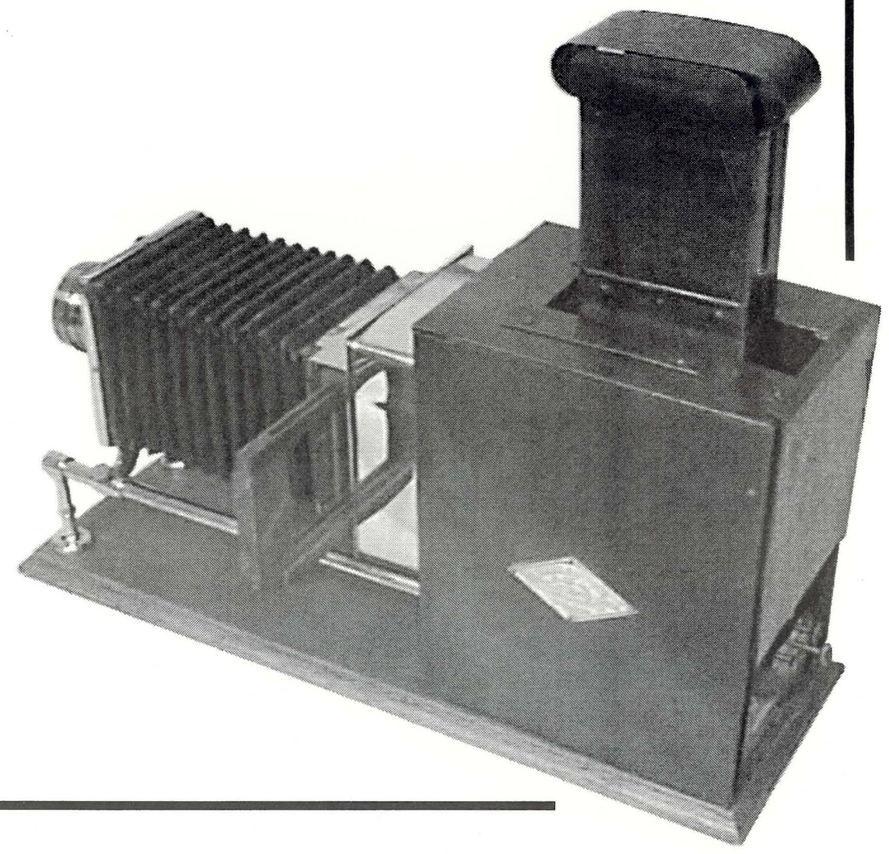
**December 1998**

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